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**M 211. 3 vol. 2

Come we now to the third novelty—a pianoforte trio in F (Op. 28), by Gernsheim, one of the youngest, but not least successful, of those modern German composers who belong to the emotional school, and labour on in the wake, sometimes very far in the wake, of Beethoven. Never has a composer set a more dangerous example than the author of the "posthumous quartets" and the choral symphony. How he, launching boldly out from the orbit in which Haydn and Mozart moved, made music a channel for the outcome of all a great soul's emotions and aspirations need not here be told. Enough for the present argument that Beethoven exemplified a manner and a spirit, of which the manner can be imitated, while the spirit is unattainable, save to kindred genius. This is a stone of stumbling to the many who have endeavoured to follow in his steps, and who can give us the body without the soul necessary to sentient life. It is all very well to say that the poetic instinct makes up for want of experience; that the poet's eye, "in a fine frenzy rolling," can see things which ordinary mortals have laboriously to search after, if haply they may find them. Beethoven was a poet by nature, but his powers were developed late in life, when he had passed through the furnace of affliction, and when the resultant emotions found their natural expression in the language of his art. The mighty genius of the man made the form of that expression classic, and gave a law to his successors, who, while imitating the manner, want the experience which made it necessity. This result is not at all a matter of wonder. The wonder would be if any other supervened, because both the intellectual and emotional nature are exercised in a great work of art. If, for example, the outline of a statue may be said to exist in a block of marble, needing only mechanical skill to define it, the seeming life which animates the figure is a reflection of that living in the sculptor's own being. So in music. Beethoven has a host of imitators, who look upon him, with reason, as a model, but most of whom forget that a mere outline copy is nothing more than a simulacrum of the original, wanting the essential principles which give vitality to the form. Hence the many failures we witness in the modern German school, and the impression that school so often conveys of pretentious effort without a corresponding result. Gernsheim's trio, while marked by great ability, is a case in point. It is the shadow of Beethoven, without the substance. It is ever promising to say something remarkable, which, when it comes, is at best a confused and hollow echo of greater utterances; and the general effect, if its weakness be not demonstrable in accurate words, is sensible enough to the inner consciousness. When will modern composers recognise the fact that the bow of this mighty Beethoven can only be bent by an arm as strong as his? Dec 1874

with justice, use from his repose to contemplate in the free
curtailment of his work; for now it is impossible, if ev
audience could endure it, to attend to a performance o
great extent. To shorten, where this is unavoidable, i
thing; to colour, to decorate, to misrepresent, or even to
(when the applied costume is out of the fashion of the a
which the work belongs) is entirely another. Perhaps one
greatest evils that have ever been done in music is the rei
mentation by Mozart of Handel's *Messiah;* and the ev
in the fact that the score is written with such consum
artistry as to rival the beauty of the original matter, that
hence inseparable (save in those pieces in which, from the
Mozart's editions have been unused), from Handel's ground
in public performances. Because of its infinite merit, Mo
orchestration is now indispensable; and, because of its indi
sability, any one now regards it as a precedent, and takes li
from its example to invest other works of Handel with "addi
accompaniments." Unhappily, or happily, as the case ma
everybody who paints Handel with the vivid colours o
modern orchestra is not Mozart. If he were, and were alwa
his best, then should we become strangers to the effects int
by the mighty one of Halle, the stern grandeur and the s
sweetness of the Saxon giant would have no existence, an
delicious haze of sunset glories that hangs as a kind o
between the ancient style of music and the modern would
from view the most salient features of the master's individu
I plead guilty to this act of treason against the musician's me
in my own poor strivings, which would not be extenuated
recital of the circumstances that induced me to the act;
acknowledge that I live in a glass-house, and the stones I
throw will shatter as much my own panes as they may s
against the crystals of others. Now the case of Handel d
from that of every later musician, and, to a great extent,
that of some composers of his own period, in that the unwr
organ part formed a prominent and important feature in the
formances over which he himself presided; and that the abs
of this designedly conspicuous feature causes a vast blank, w
imperatively needs to be filled. It was this imperative
which caused Mozart to write his wind instruments and o
sionally to add to the stringed parts of Handel, for the perf
ance of the *Messiah* in Vienna, in a hall that had no organ.
must be a man with the genius of Mozart or of Handel him
or else with the belief that he had it, who would now-a-days
to improvise an organ part to any work by Handel, that sh
aim at the contrapuntal character and the general fulnes
interest of what Handel is recorded to have played; but a th
may be accomplished in the stillness of contemplation wh

7

JHRER DURCHLAUCHT

der Prinzessin Marie

von Hessen-Barchfeld

TRIO

für

Pianoforte, Violine & Violoncell

von

FR. GERNSHEIM

OP. 28.

N° 21011. Pr. 4 48 Kr.

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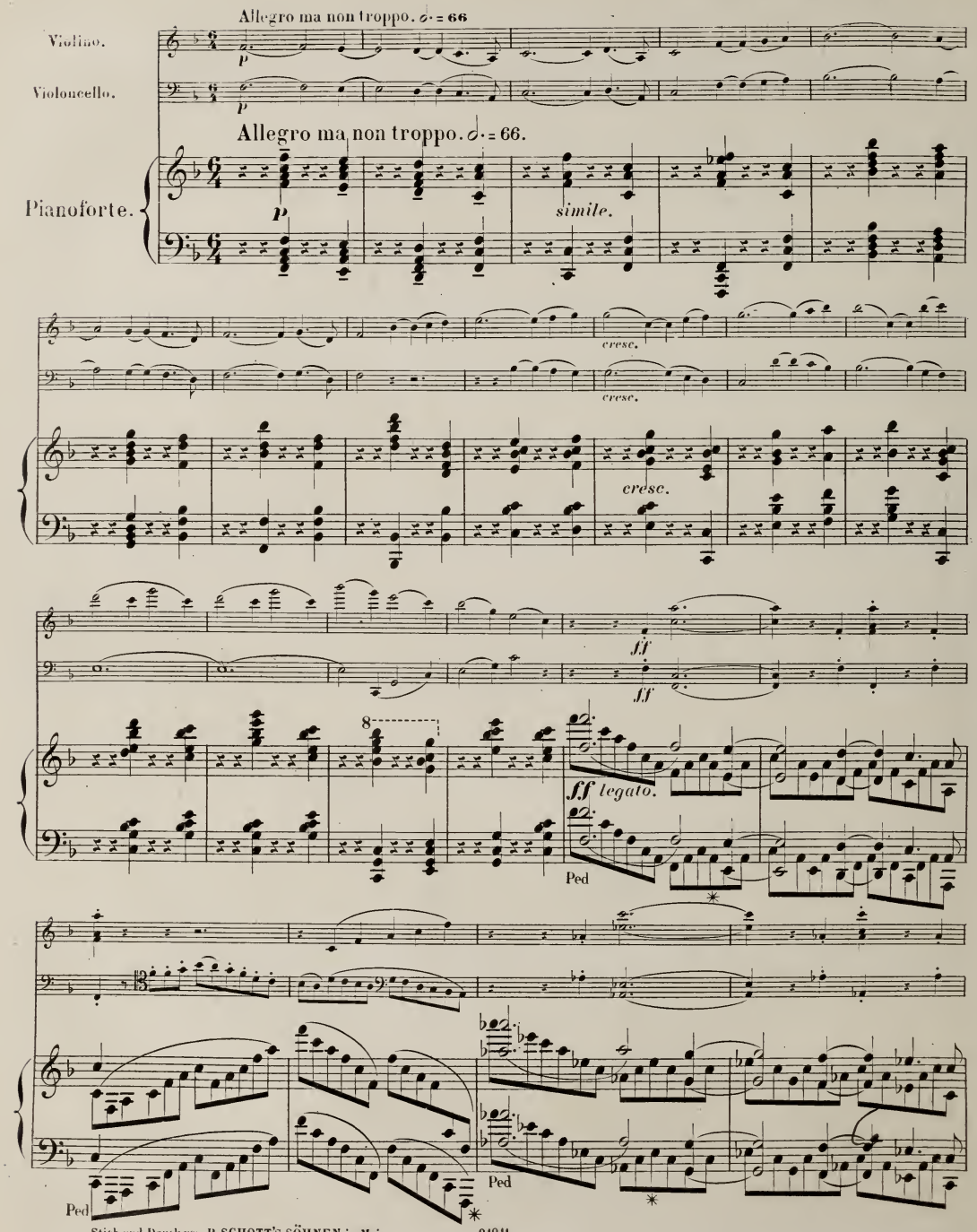
TRIO.

F. GERNSHEIM, Op. 28.



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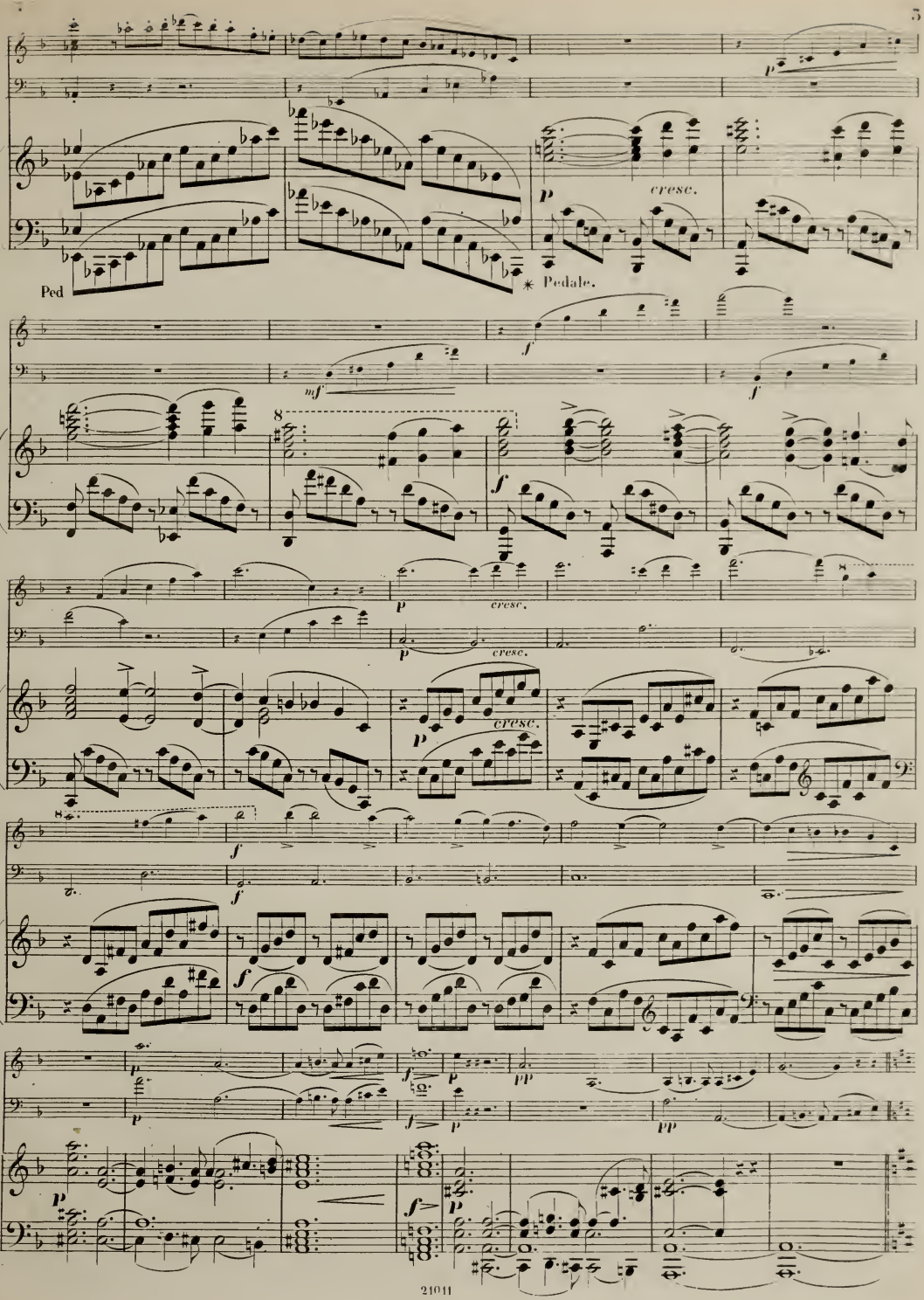
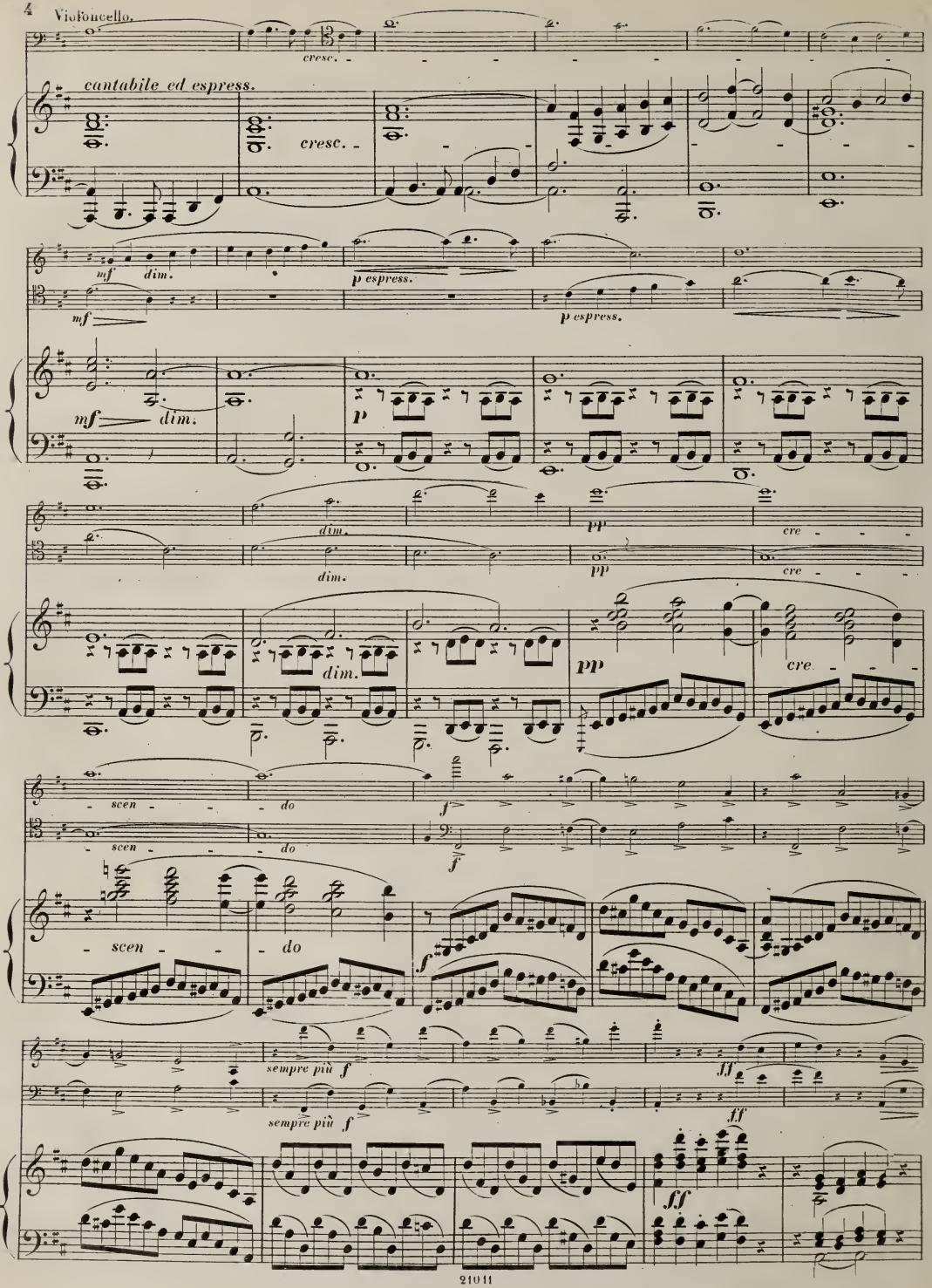

p
cresc.
Ped
* Pedale.
mf
f
8
cresc.
pp


cresc.
cantabile ed espress.
cresc.
mf
dim.
p espress.
mf
p espress.
mf
dim.
p
dim.
pp
cre
dim.
pp
cre
dim.
pp
cre
scen
do
f
scen
do
f
scen
do
f
sempre più f
ff
sempre più f
ff
ff

p cresc. ff dim. tranq. p espress.

p cresc. ff dim. tranq. p espress.

p cresc. ff dim. tranq. espress. p

f dim. p

f dim.

cresc. f dim. p

pizz. pp arco. pp

pizz. pp arco. pp

p pp pp

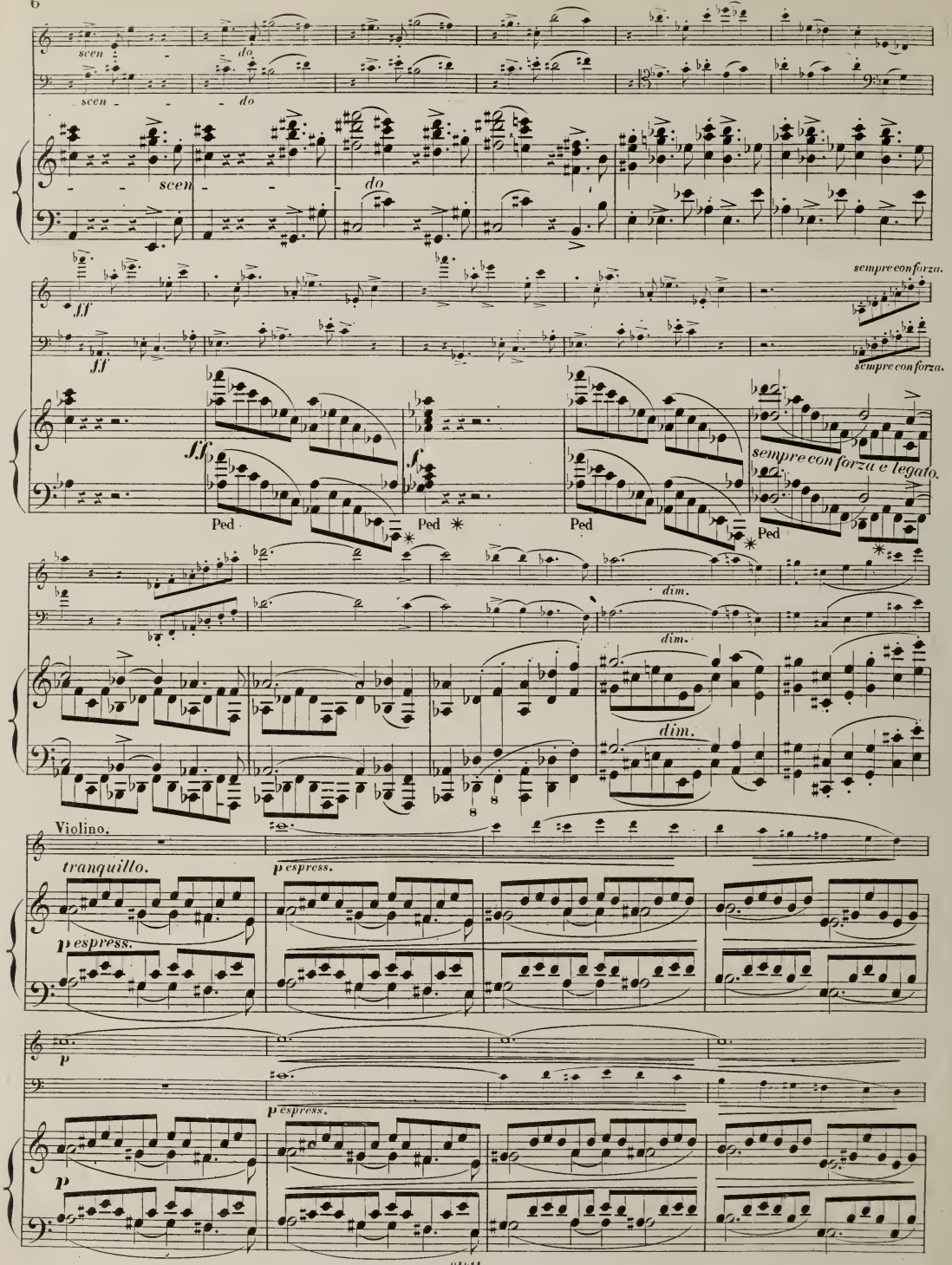
pizz. pp arco. pp

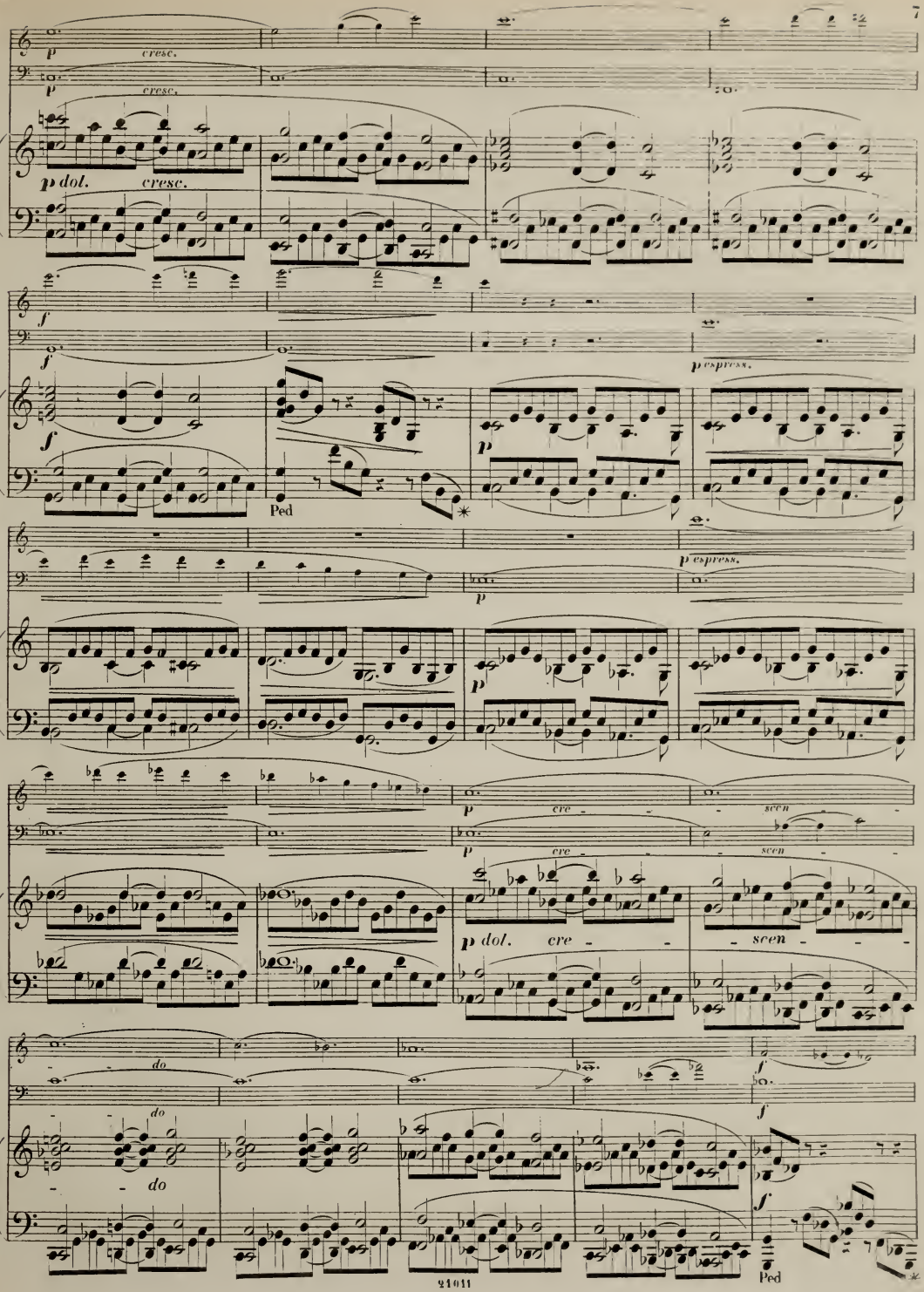
pizz. arco. pp

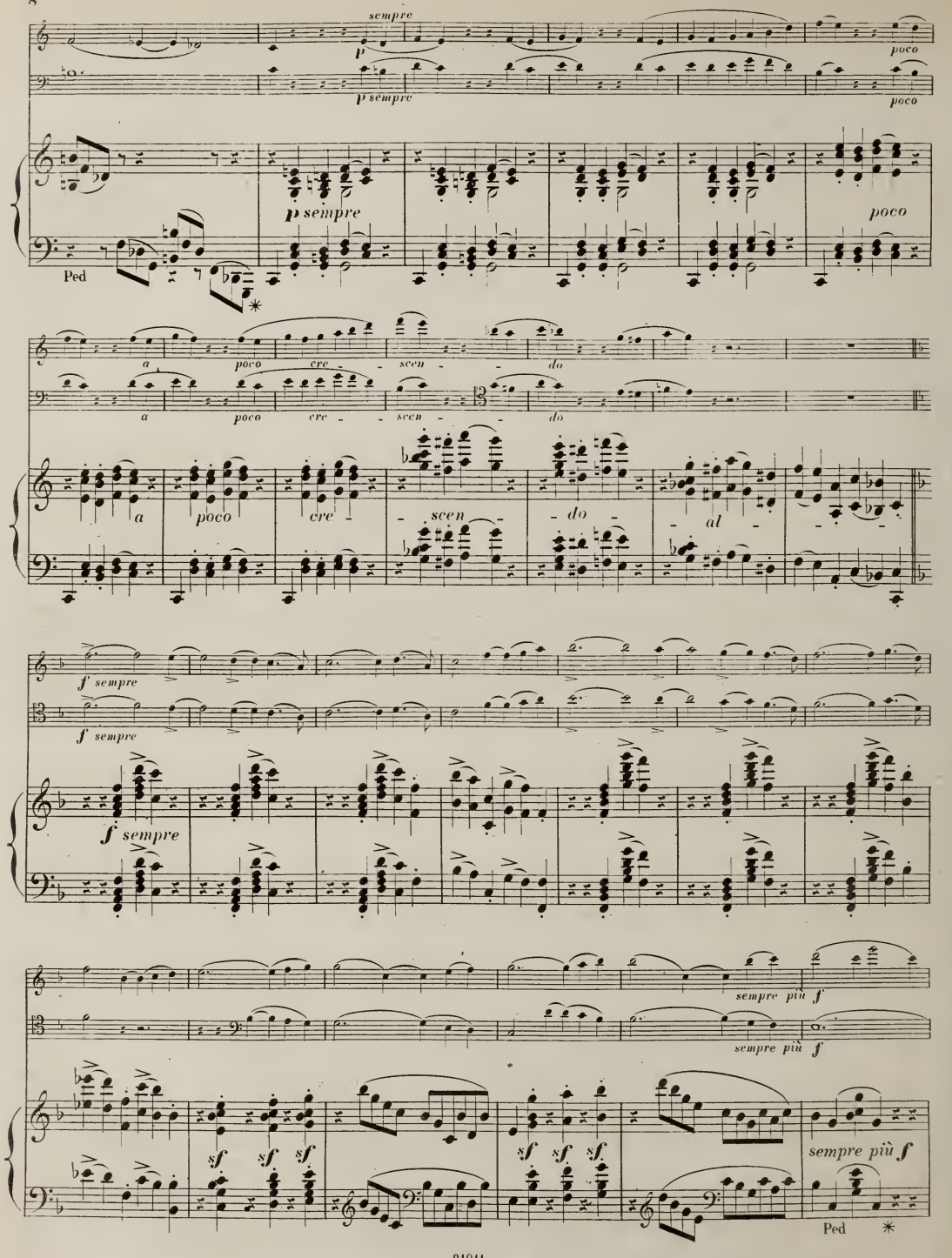
pp pp pp

pp pp p cre-

pp pp pp cre-


scen
do
scen
do
scen
do
ff
ff
sempre con forza.
sempre con forza.
ff
f
sempre con forza e legato.
Ped
Ped
Ped
Ped
dim.
dim.
dim.
Violino.
tranquillo.
p espress.
p espress.
p
p espress.
p


p
cresc.
p
cresc.
p dol.
cresc.
f
f
f
Ped
p
p espress.
p
p espress.
p
p
cre - - - scen - -
p
cre - - - scen - -
p dol.
cre - - - scen - - -
- - do
- - do
- - do
f
f
f
Ped


sempre
p
poco
p sempre
poco
p sempre
poco
Ped
a
poco
cre - scen - do
a
poco
cre - scen - do
a
poco
cre - scen - do - al
f sempre
f sempre
f sempre
sempre più f
sempre più f
sf sf sf
sf sf sf
sempre più f
Ped

ff

ff

ff legato

Ped * Ped * Ped * Ped

Ped * Ped * Ped *

p f

mf

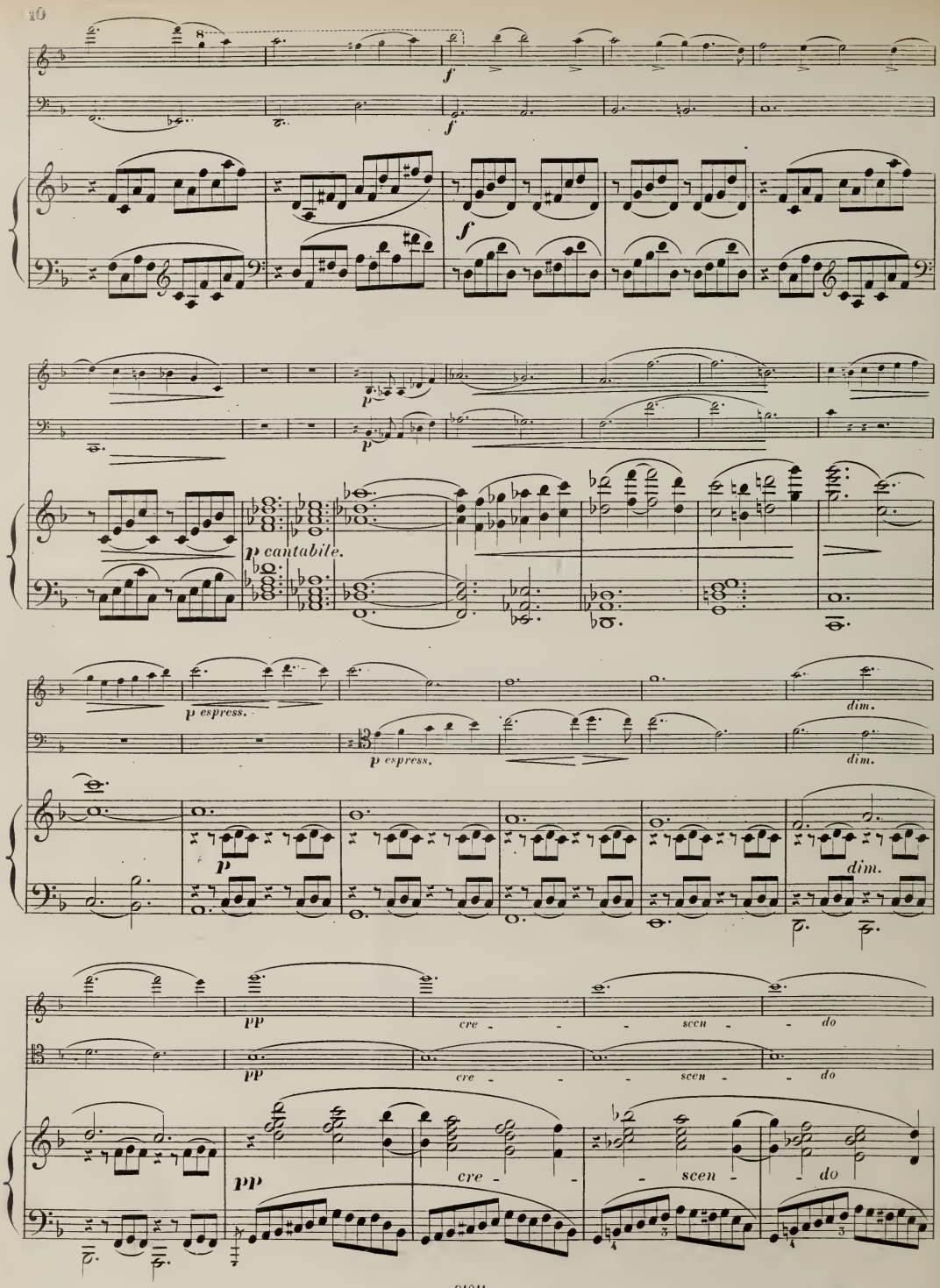
p cresc. 8 f

Pedale.

f p cresc.

p cresc.

p cresc.


f
f
f
p
p
p cantabile.
p espress.
p espress.
dim.
dim.
p
dim.
pp
cre - - - scen - - do
pp
cre - - - scen - - do
pp
cre - - - scen - - do

f

f

sempre più f

sempre più f

f

sempre più f

ff

ff

p cresc.

p cresc.

ff

p cresc.

ff

dim.

tranq.

p espress.

tranq.

ff

dim.

p espress.

f

ff

tranq. espress.

p

cresc.

f

dim.

p

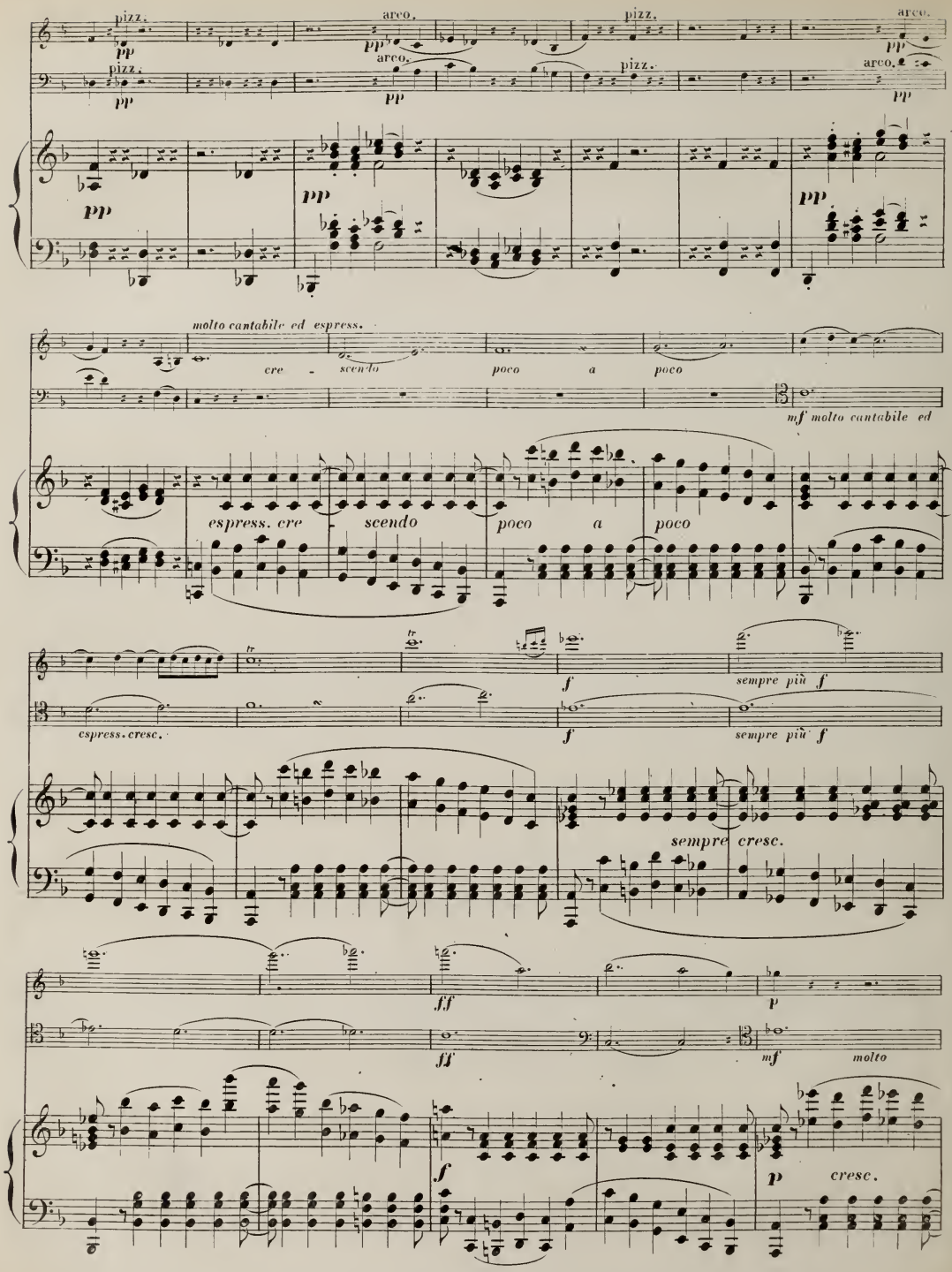
dim.

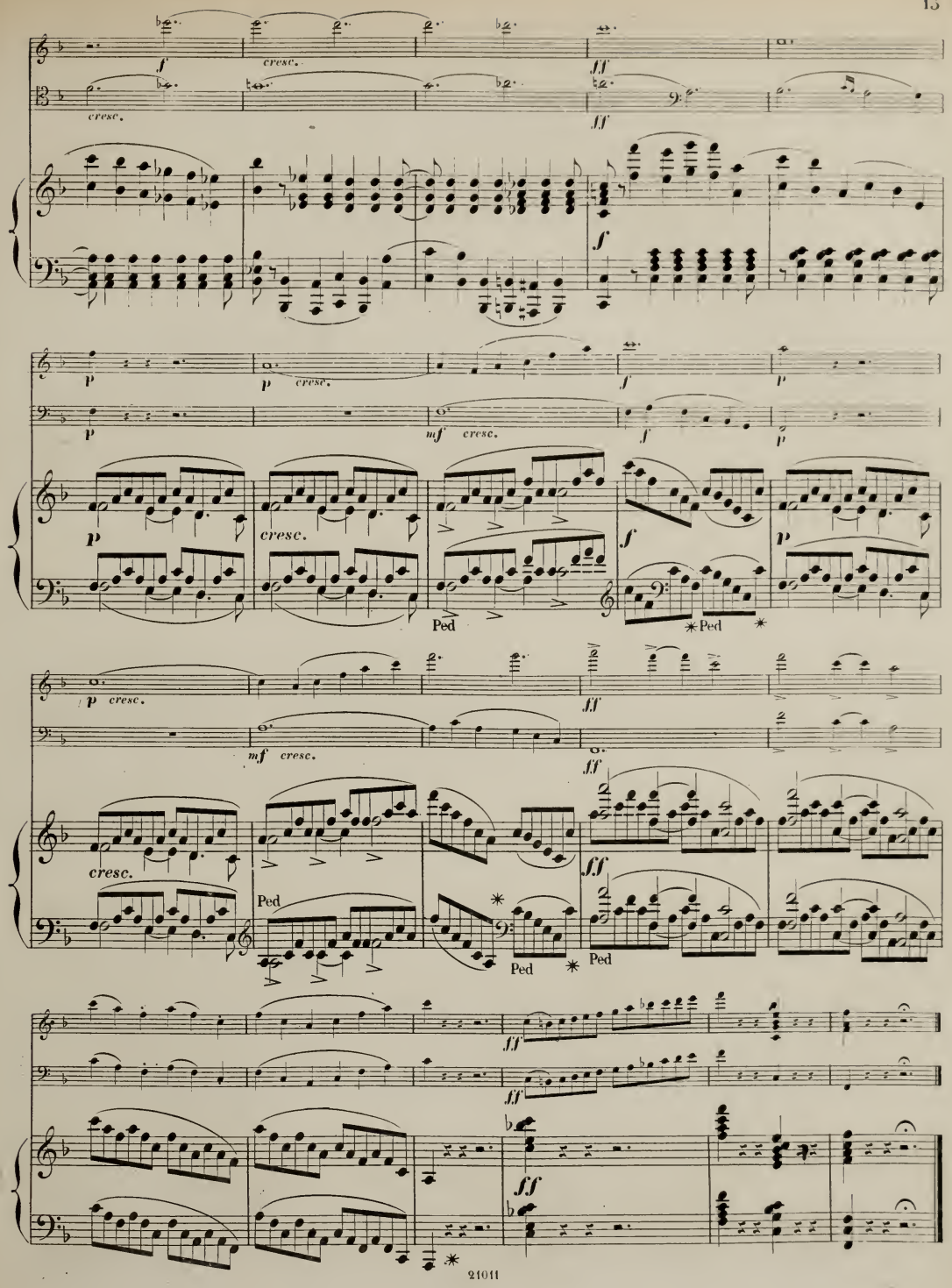
p

dim.

p

p


pizz.
arco.
pizz.
arco.
pp
molto cantabile ed espress.
cre - scendo
poco a poco
mf molto cantabile ed
espress. cre - scendo
poco a poco
espress. cresc.
sempre più f
sempre cresc.
ff
p
mf
molto
cresc.


f
cresc.
ff
cresc.
ff
f
p
p
cresc.
f
p
p
mf
cresc.
f
p
p
cresc.
f
p
Ped
Ped
p
cresc.
ff
mf
cresc.
ff
cresc.
Ped
Ped
Ped
ff
ff
ff
ff

Allegro molto vivace. ♪. = 92.

pp sempre.

Allegro molto vivace. ♪. = 92.

non legato.

SCHERZO.

pp sempre.

pp sempre.

poco *a* *poco*

poco *a* *poco*

p *poco* *a* *poco*

cre *scen* *do*

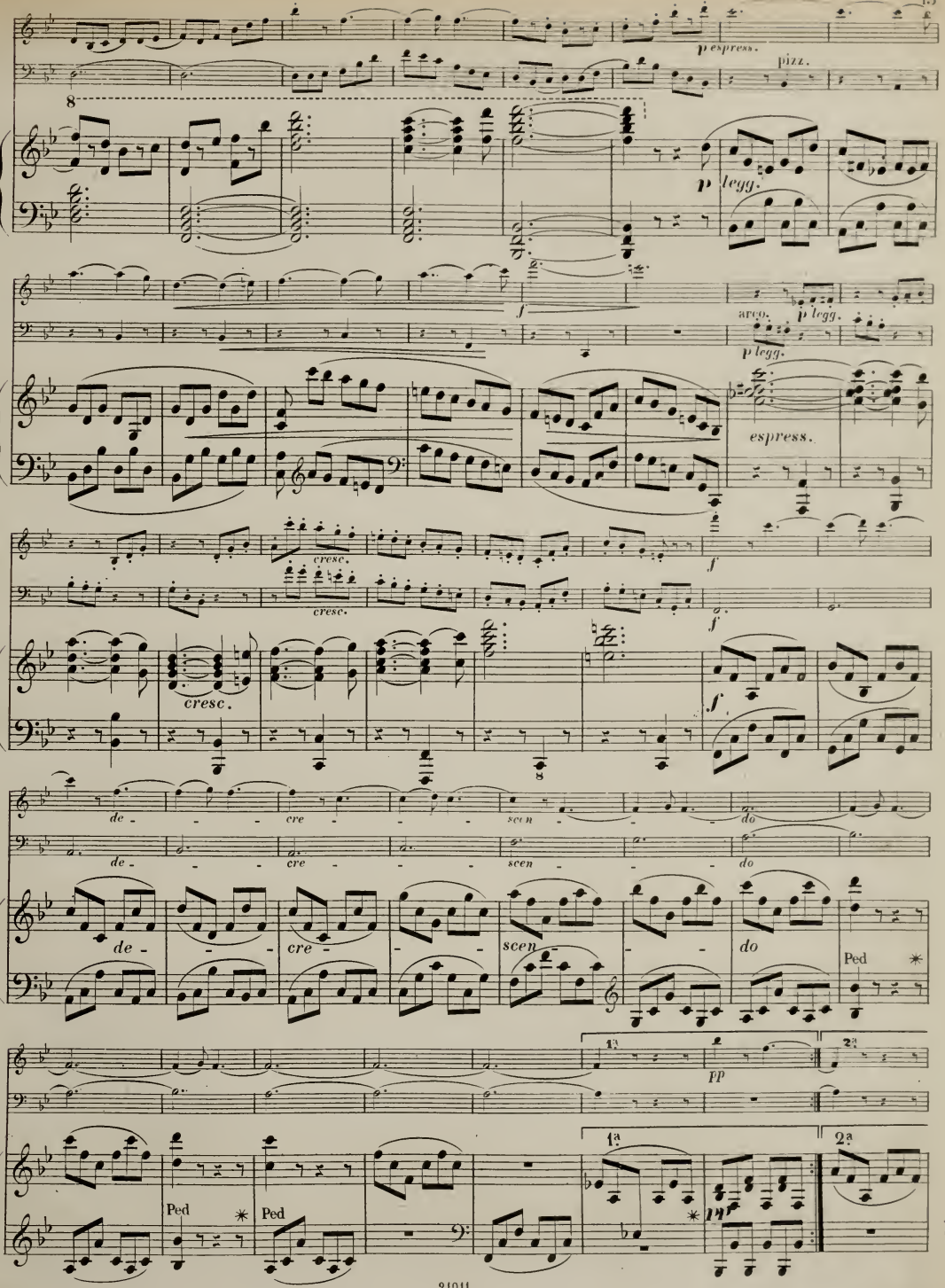
cre *scen* *do*

cre *scen* *do*

al *ff*

al *ff*

al *fff*


p espress.
pizz.
8
p legg.
f
arco.
p legg.
p legg.
espress.
cresc.
cresc.
cresc.
f
f
f
8
de - - - cre - - - scen - - - do
de - - - cre - - - scen - - - do
de - - - cre - - - scen - - - do
Ped
1ª
2ª
pp
Ped
Ped
1ª
2ª
pp

pp

espress.

p

pp

Ped

Ped

f

sf

legg.

p

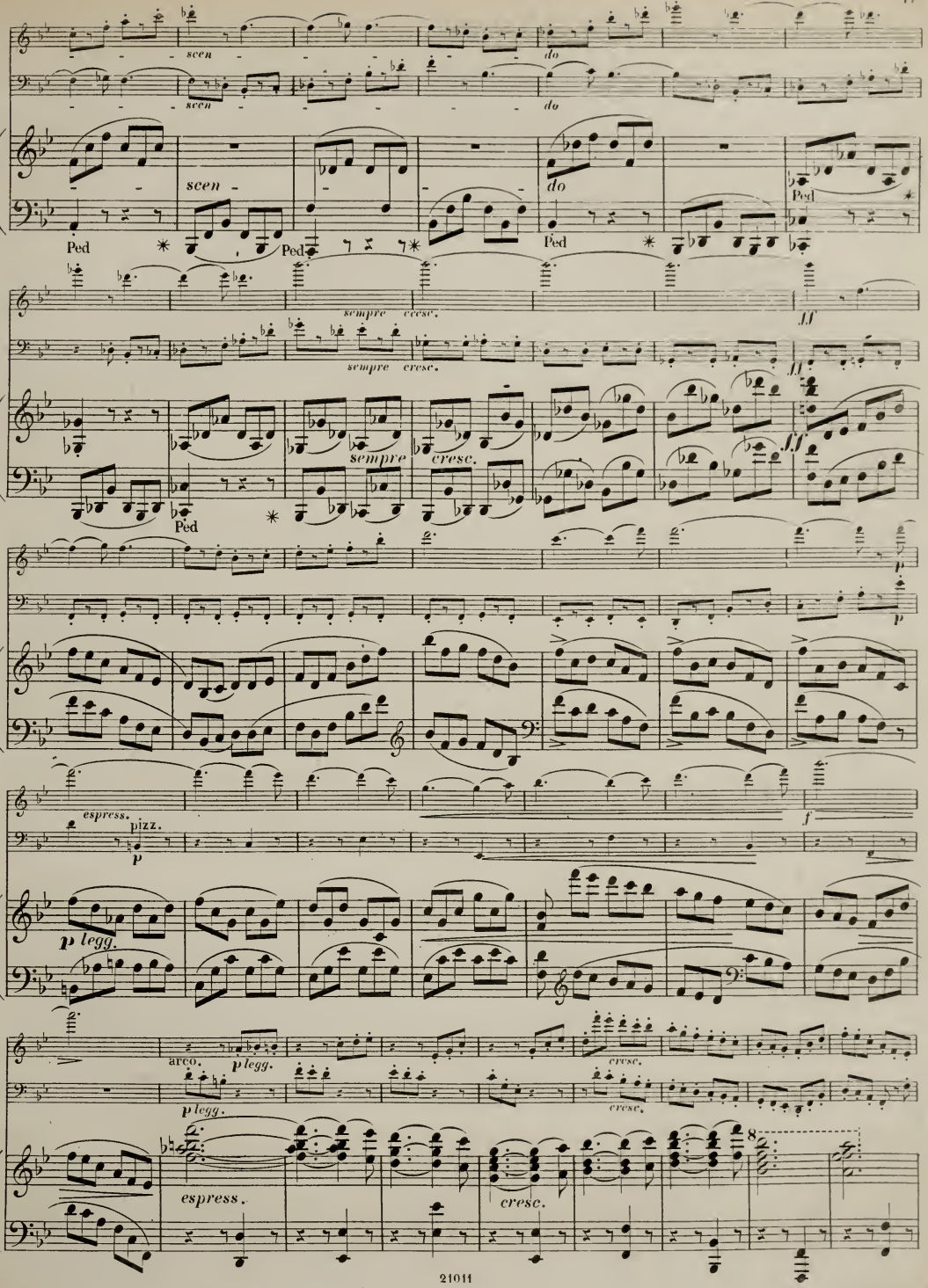
dol.

pp

poco

a

cre


scen
do
Ped
sempre cresc.
ff
espress.
pizz.
p
p legg.
arco.
cresc.
espress.
cresc.

f

f

ff con fuoco.

marcato il basso.

Ped

Ped

ff

ff

sempre f ma leggiero.

Ped

Ped

Ped

Ped

Ped

Ped

ff

ff

8

ff

Ped

sf

sempre

ff

sf

sf

sempre

ff

sf

sempre

ff

sf

sf

ff

ff

sf

sf

1

Meno mosso.

p sotto voce.

p sotto voce.

Meno mosso.

TRIO.

mf

f risoluto.

f risoluto.

mf

f risoluto.

ff

ff

ff

ff

ff

ff sempre

ff

ff sempre

ff

sempre.

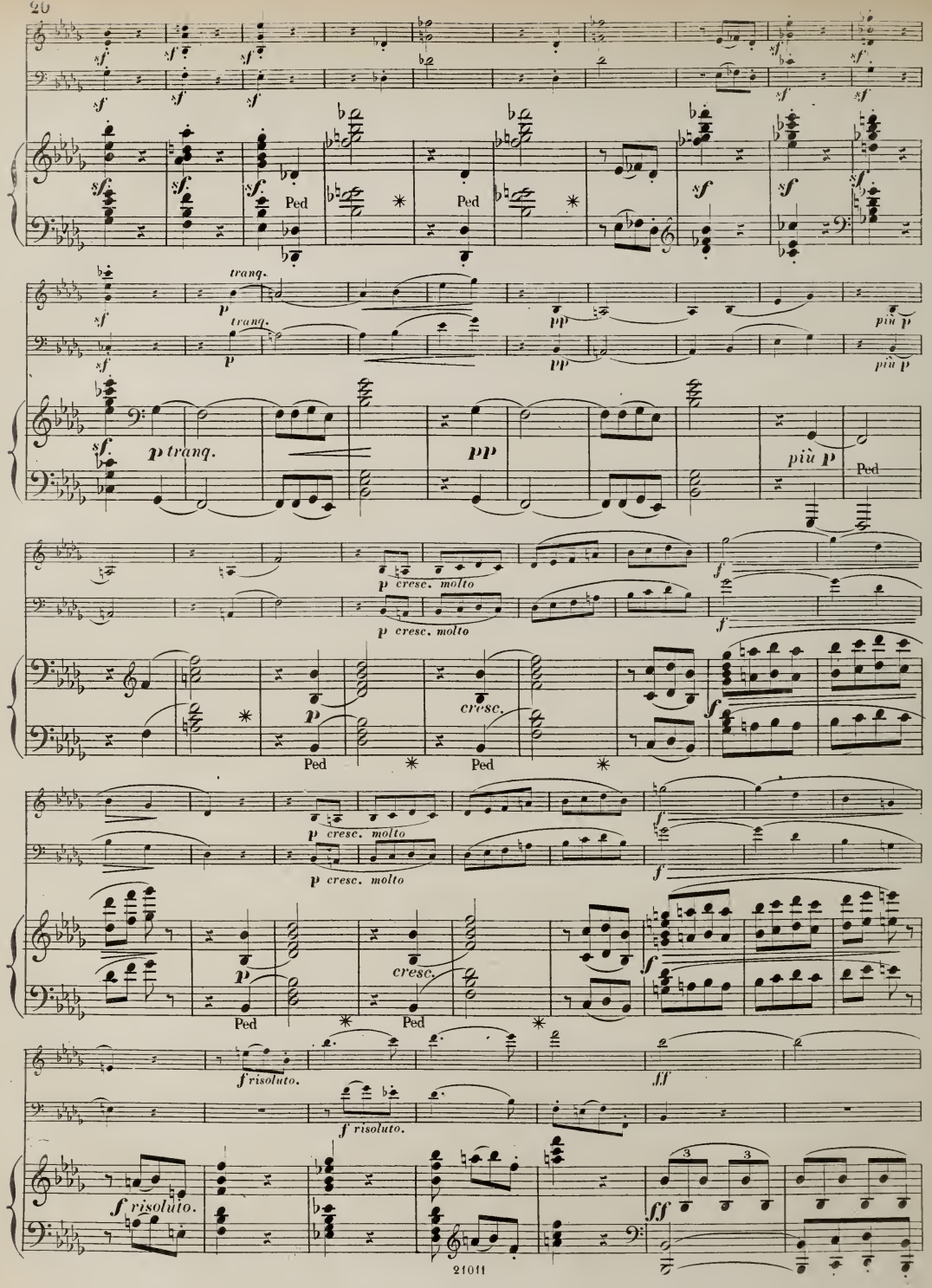
ff

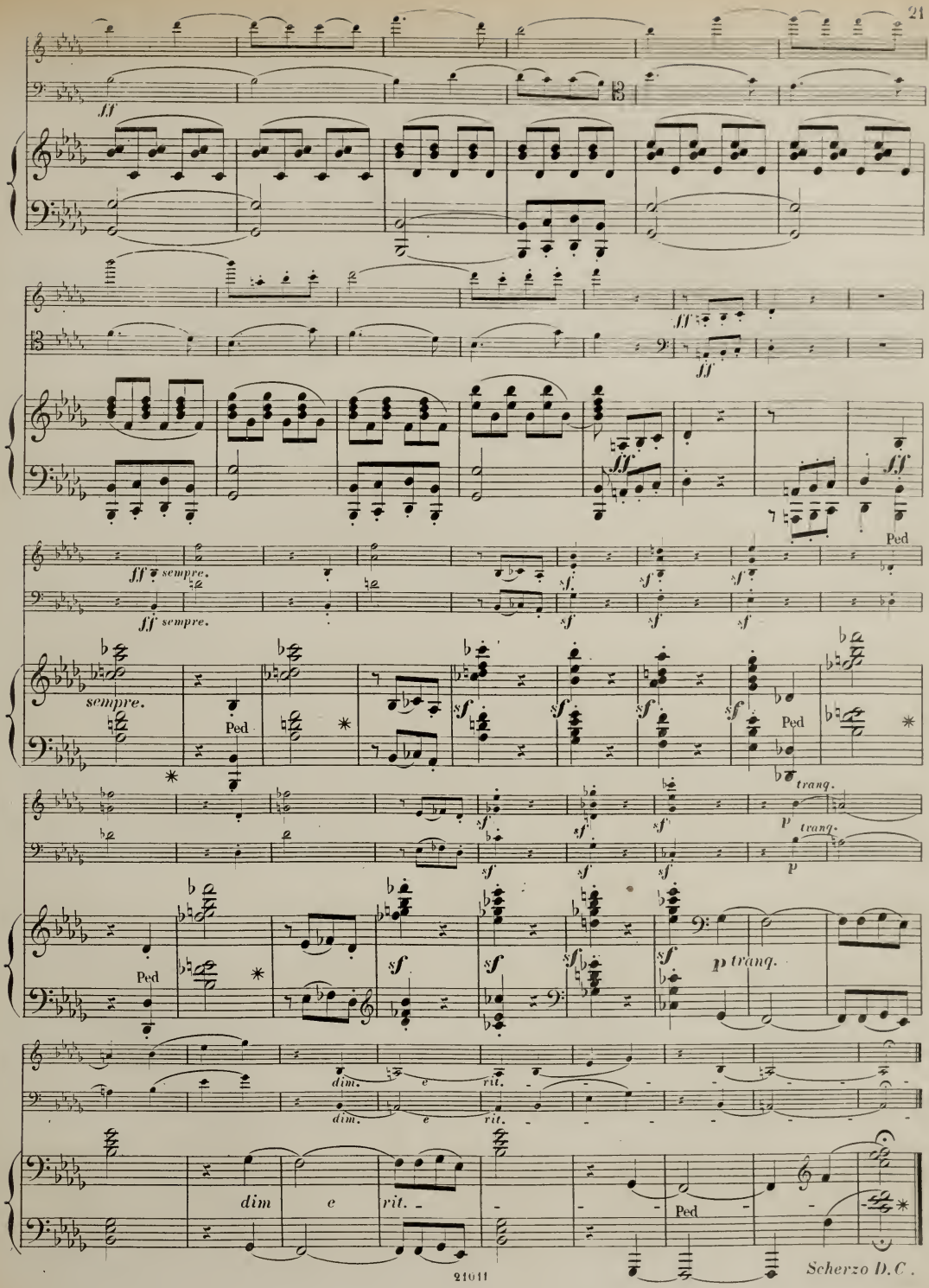
f

Péd

21011

Péd


sf
Ped
tranq.
p
pp
più p
p tranq.
p cresc. molto
cresc.
f
risoluto.
ff


ff
ff sempre.
sempre.
Ped
sf
p tranq.
dim. e rit.
dim e rit.
Scherzo D.C.

Largo. ♩ = 63.

p dol.

Largo. ♩ = 63.

p dol. ed espress.

sf

pp

pp

pp

p

p molto espress.

cresc.

mf molto espress.

cresc.

f

f

cresc.

f

p

p

cresc.

sempre cresc.

p

mf cresc.

p

cresc.

sempre cresc.

e poco string.

ff calando

pp

poco string.

ff

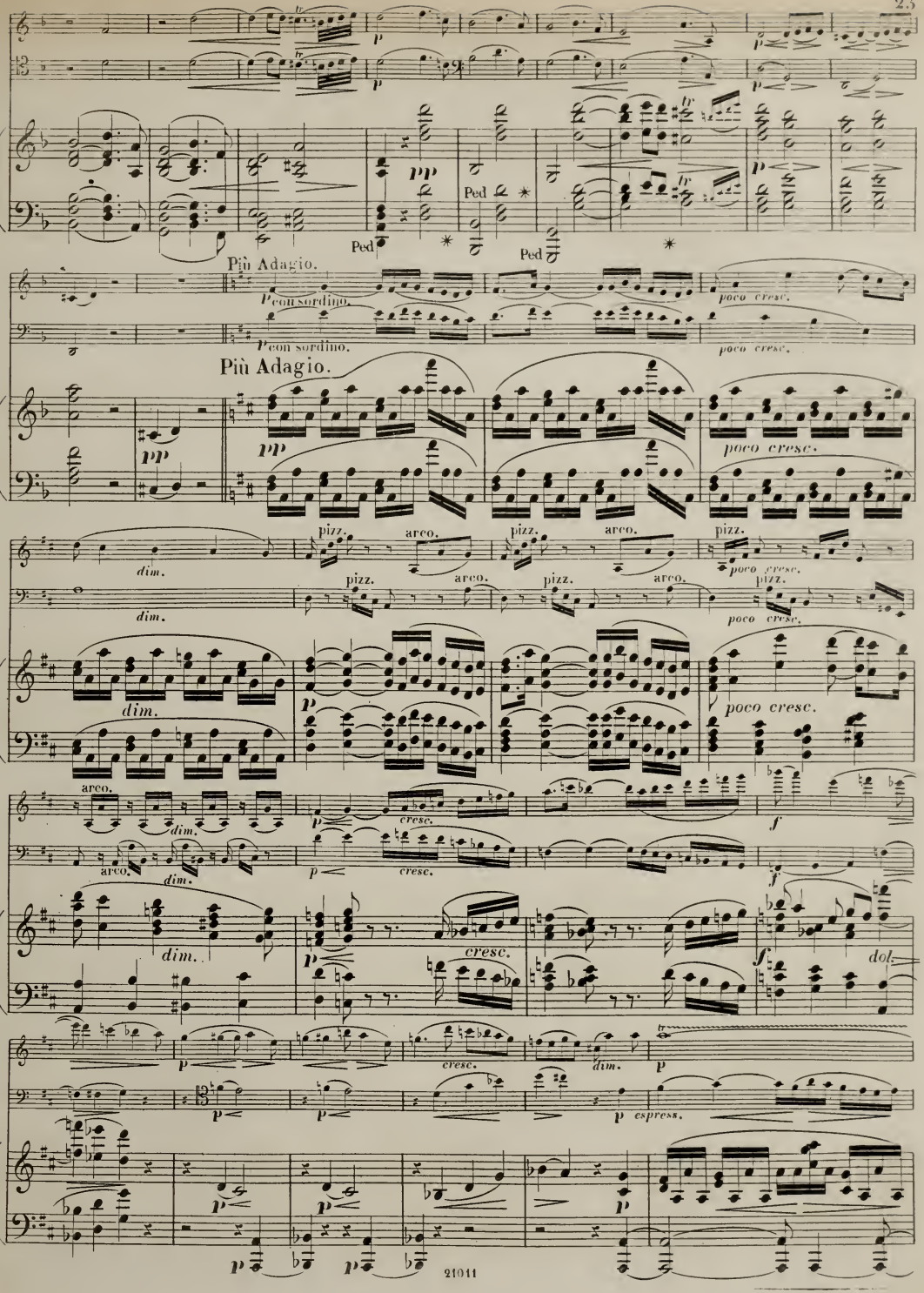
calando

pp

e poco string.

f calando

p sotto voce


Più Adagio.
p con sordino.
poco cresc.
Più Adagio.
pp
poco cresc.
pizz.
arco.
dim.
poco cresc.
cresc.
f
dol.
espress.

cresc.

p espress.

cresc.

p

cresc.

p

dim. e poco rit.

Tempo I°.

pp smorz. e rit.

senza sord.

ff

a tempo.

dim. e poco rit.

pp

rit.

senza sord.

ff

dim. e poco rit.

Tempo I°.

pp

rit.

ff

a tempo.

sul G

p espress.

pizz.

p

dim.

p

cresc.

f

mf

cresc.

f

mf

cresc.

f

p

p

arco.

p

pp

pp

dol. ed espress.

p

cresc. mf p molto espress.

cresc. dim. p

cresc. f

mf molto espress. cresc. f

cresc. f

p cresc. sempre cresc. e poco string.

p mf cresc. poco string.

p cresc. sempre cresc. e poco string.

ff calando. pp

ff calando. pp

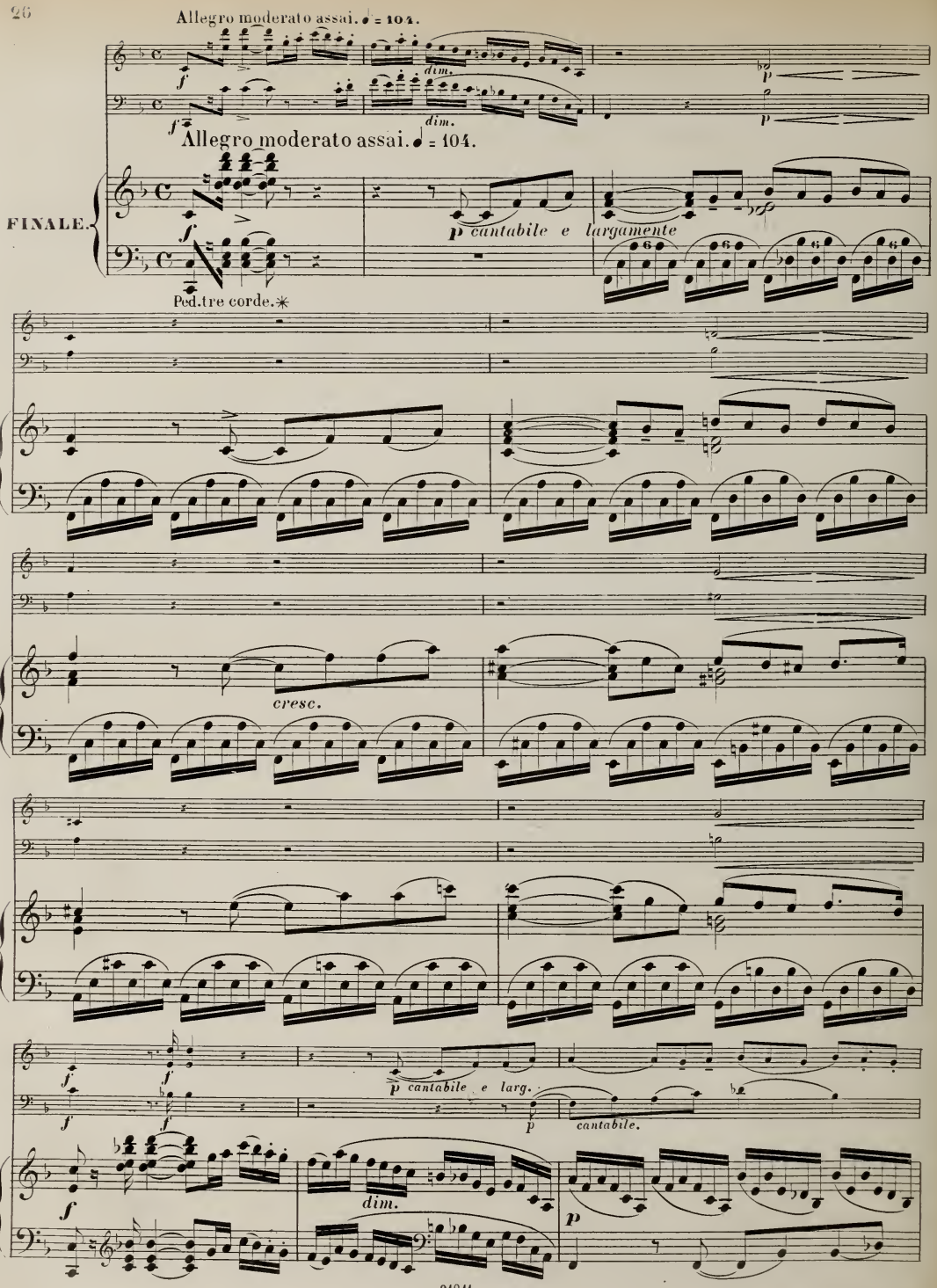
f calando. p sotto voce

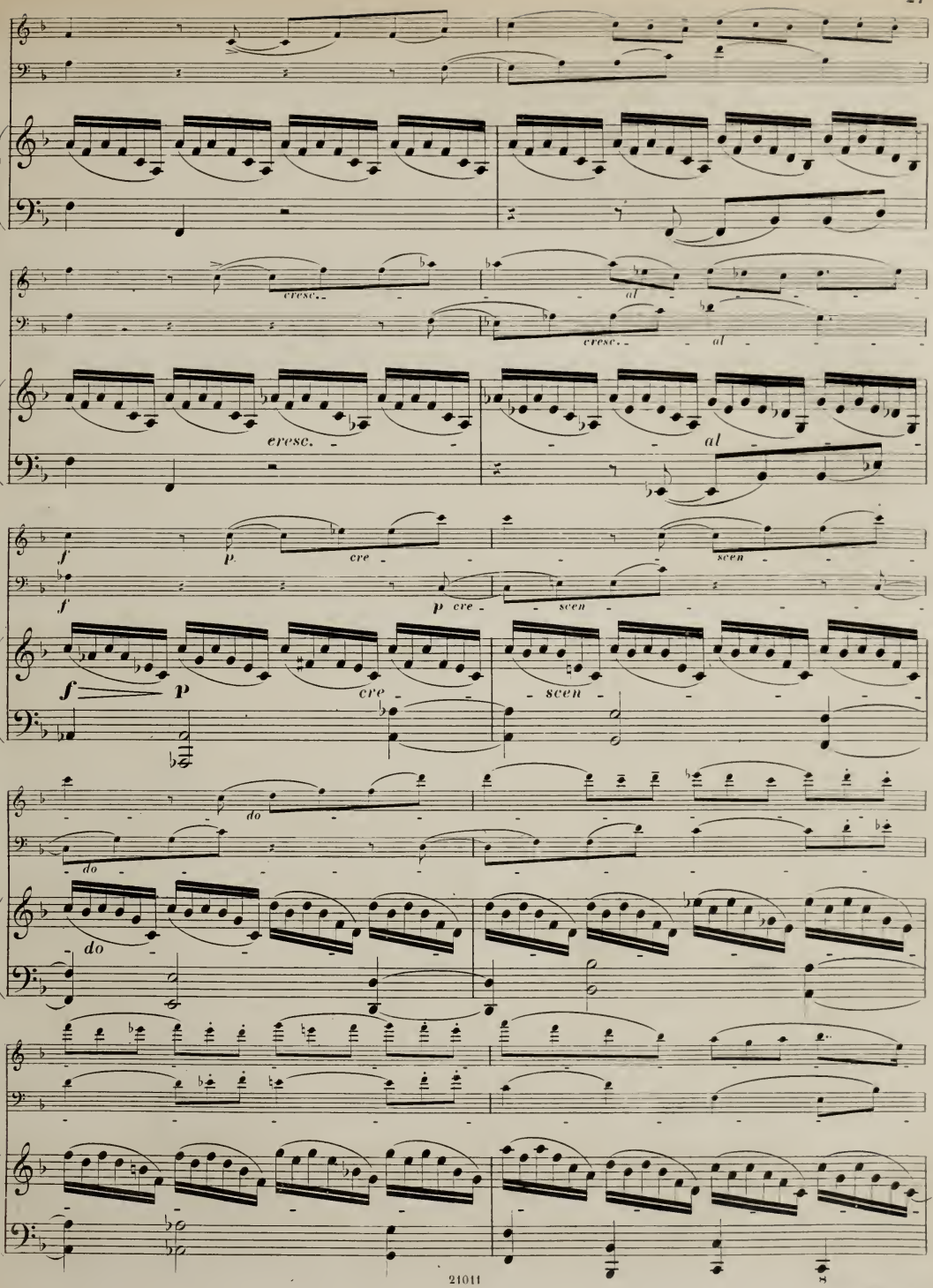
p pp rallentando

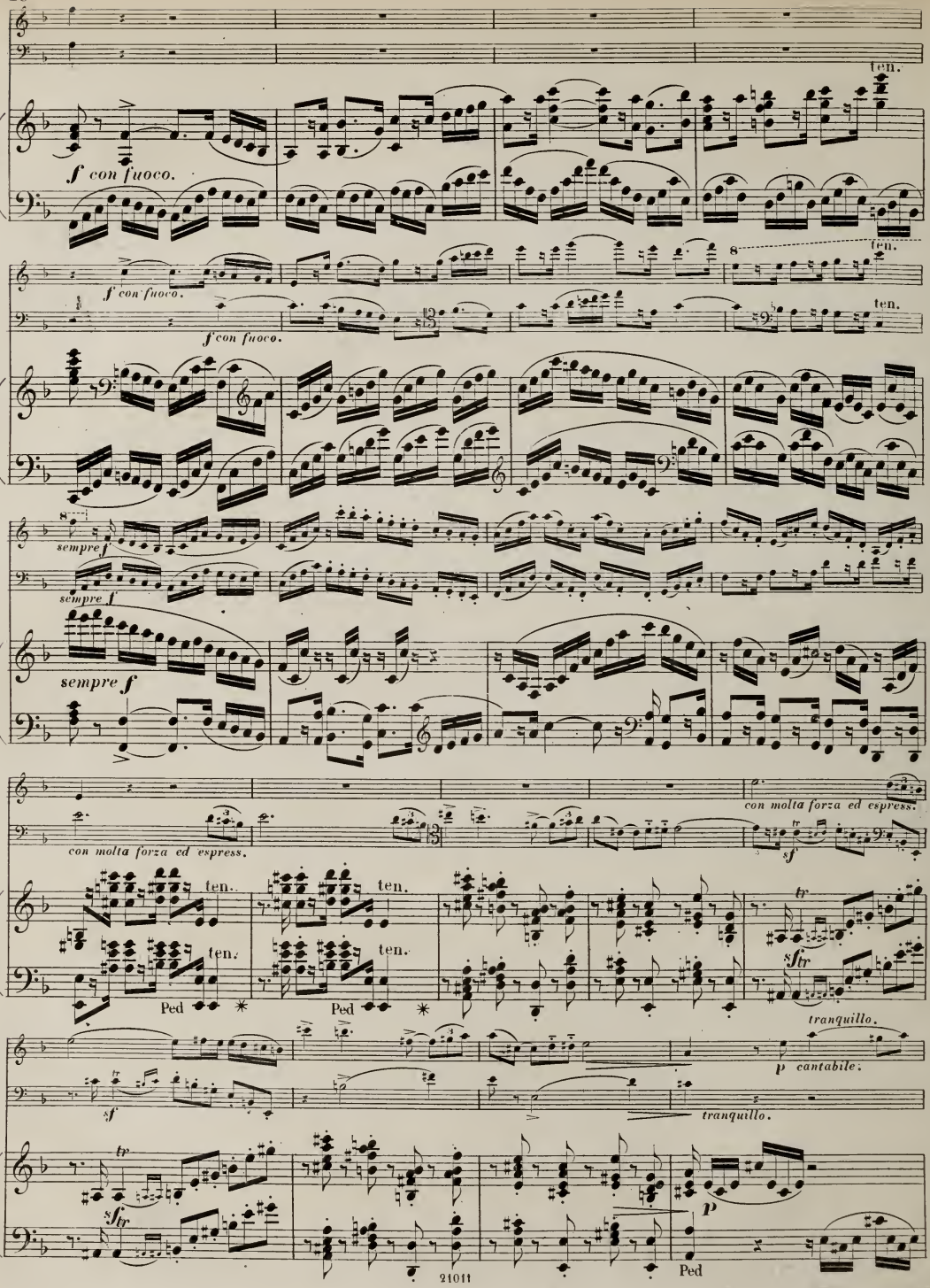
p pp rallentando

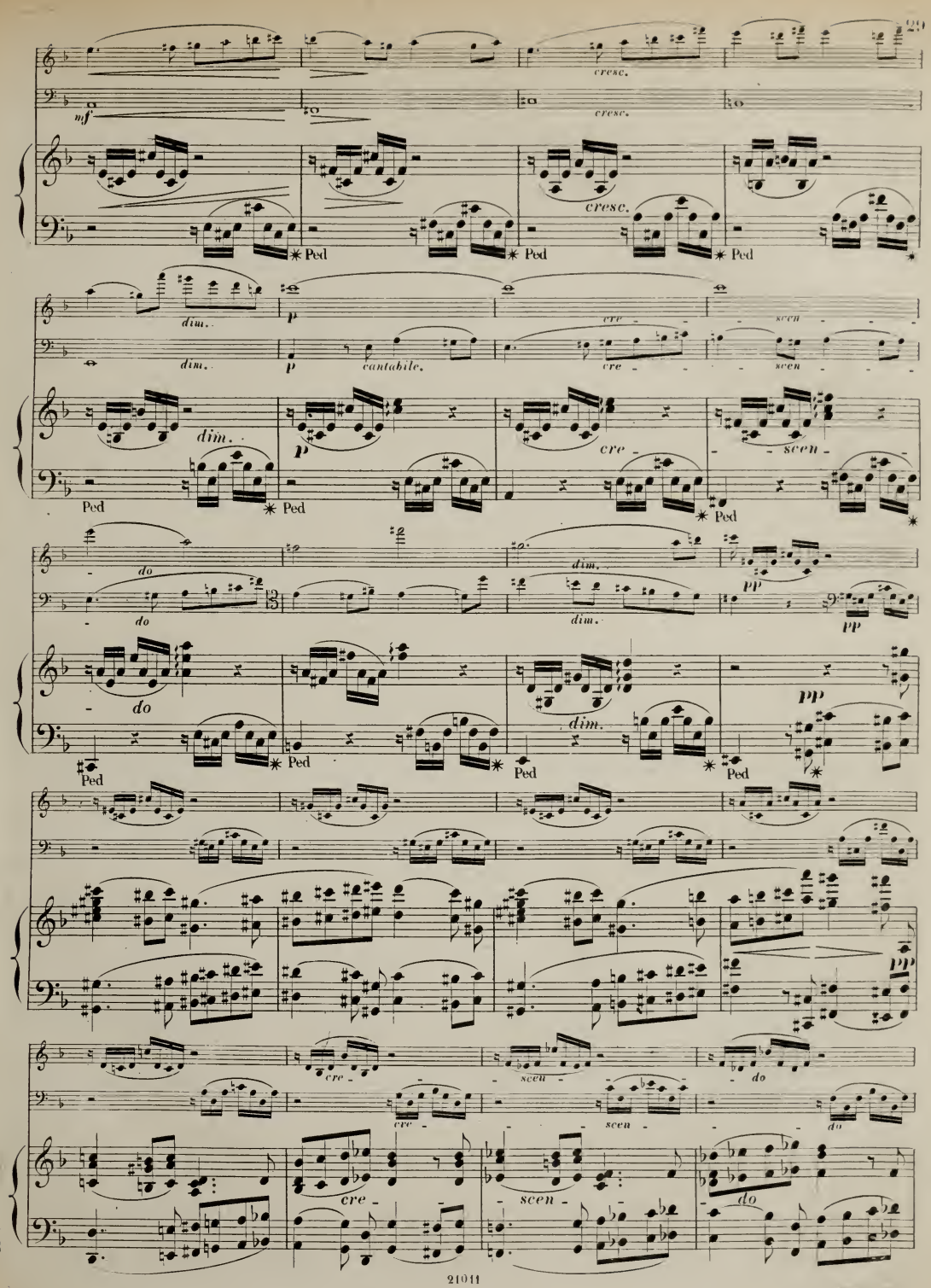
pp p pp rallentando

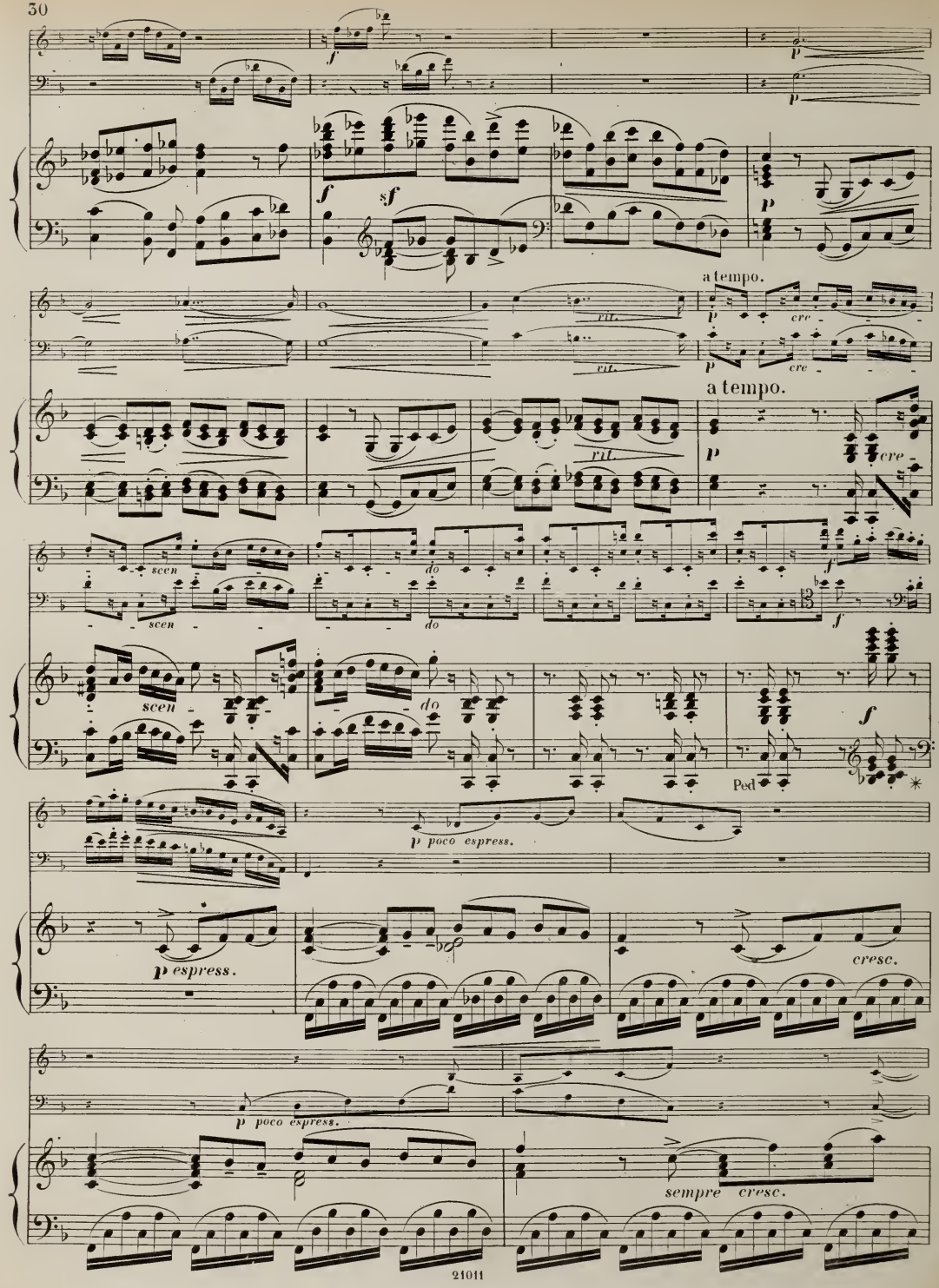
Ped * Ped * Ped * una corda attacca.


Allegro moderato assai. ♩ = 104.
f
dim.
p
f
dim.
Allegro moderato assai. ♩ = 104.
FINALE.
f
p cantabile e largamente
Ped. tre corde. ✳
cresc.
f
f
p cantabile e larg.
f
f
p
cantabile.
f
dim.
p


cresc.
al
cresc.
al
cresc.
al
f
p
cre
scen
f
p
cre
scen
f
p
cre
scen
do
do
do


ten.
f con fuoco.
f con fuoco.
f con fuoco.
ten.
ten.
sempre f
sempre f
sempre f
con molta forza ed espress.
con molta forza ed espress.
ten.
ten.
ten.
ten.
Ped
Ped
sf
sf tr
tranquillo.
p cantabile.
sf
tranquillo.
sf tr
p
Ped


mf
cresc.
cresc.
cresc.
Ped
Ped
Ped
dim.
dim.
p
cantabile.
cre
scen
dim.
p
cre
scen
Ped
Ped
Ped
do
do
dim.
dim.
pp
pp
do
dim.
pp
Ped
Ped
Ped
Ped
pp
cre
scen
do
cre
scen
do
cre
scen
do


a tempo.
rit.
cre
scen
do
Ped
p poco espress.
p espress.
cresc.
sempre cresc.

cresc. f pizz. p

cresc. f pizz. p

f p

Ped

sf p

sf p

Ped

p espress.

arco. p poco espress.

cresc.

arco. p poco espress.

cresc.

cresc.

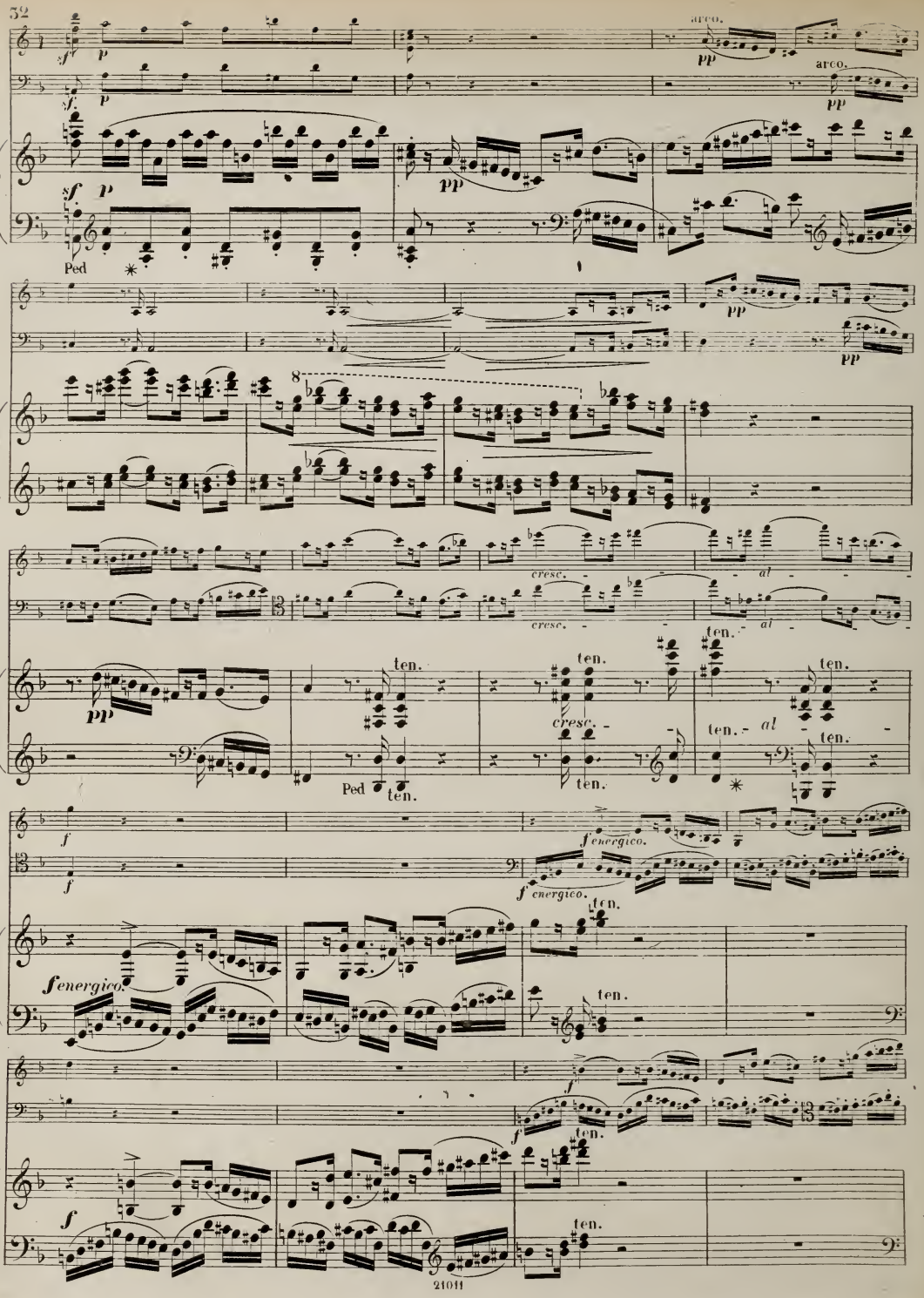
sempre cresc.

f pizz. p

f pizz. p

f p

Ped


arco.
arco.
Ped
cresc.
al
ten.
Ped
f energico.
f energico.
f energico.

sempre f

sempre f

sempre f

più f

più f

più f

fff sf

fff sf

sf

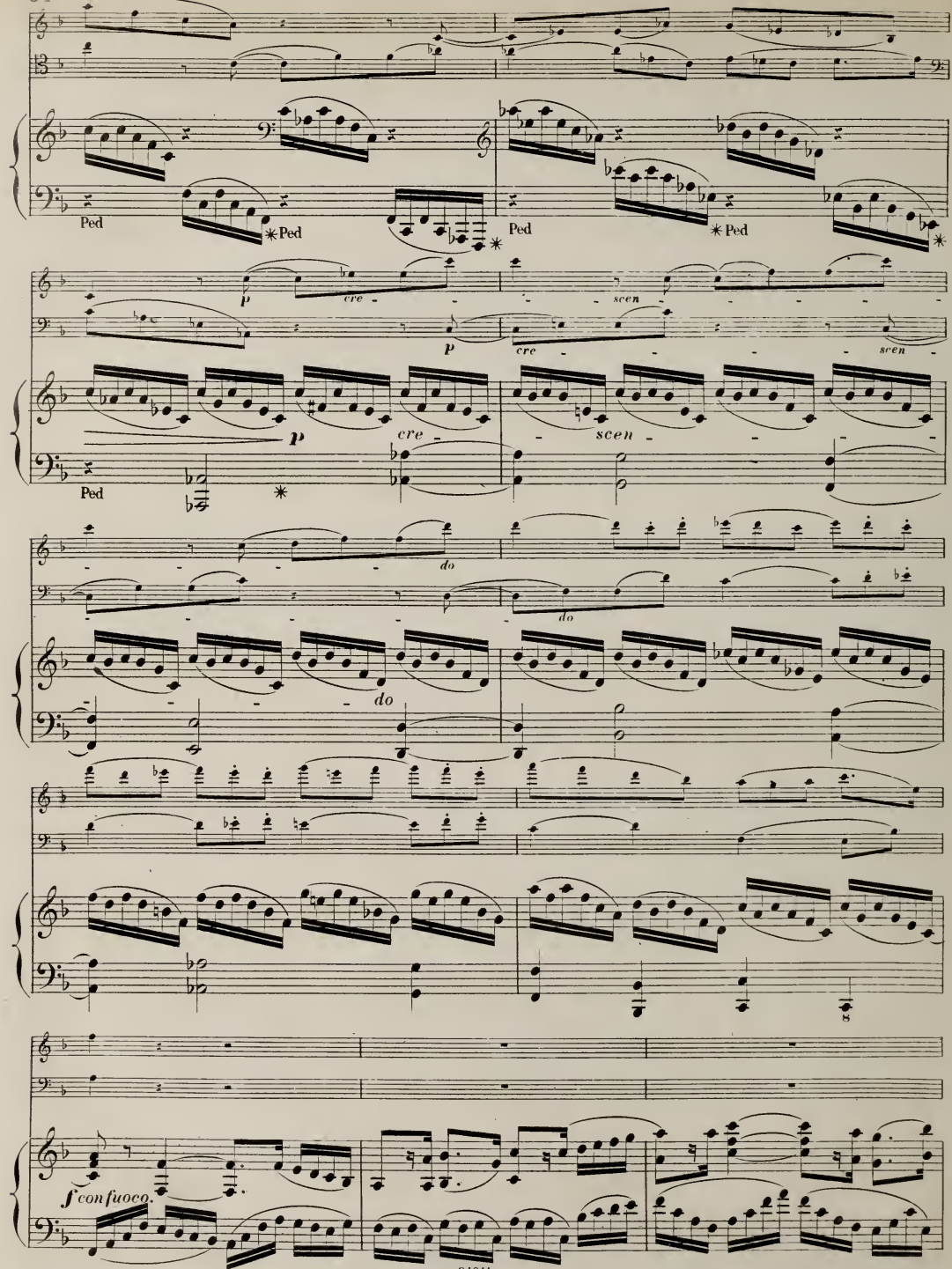
sf

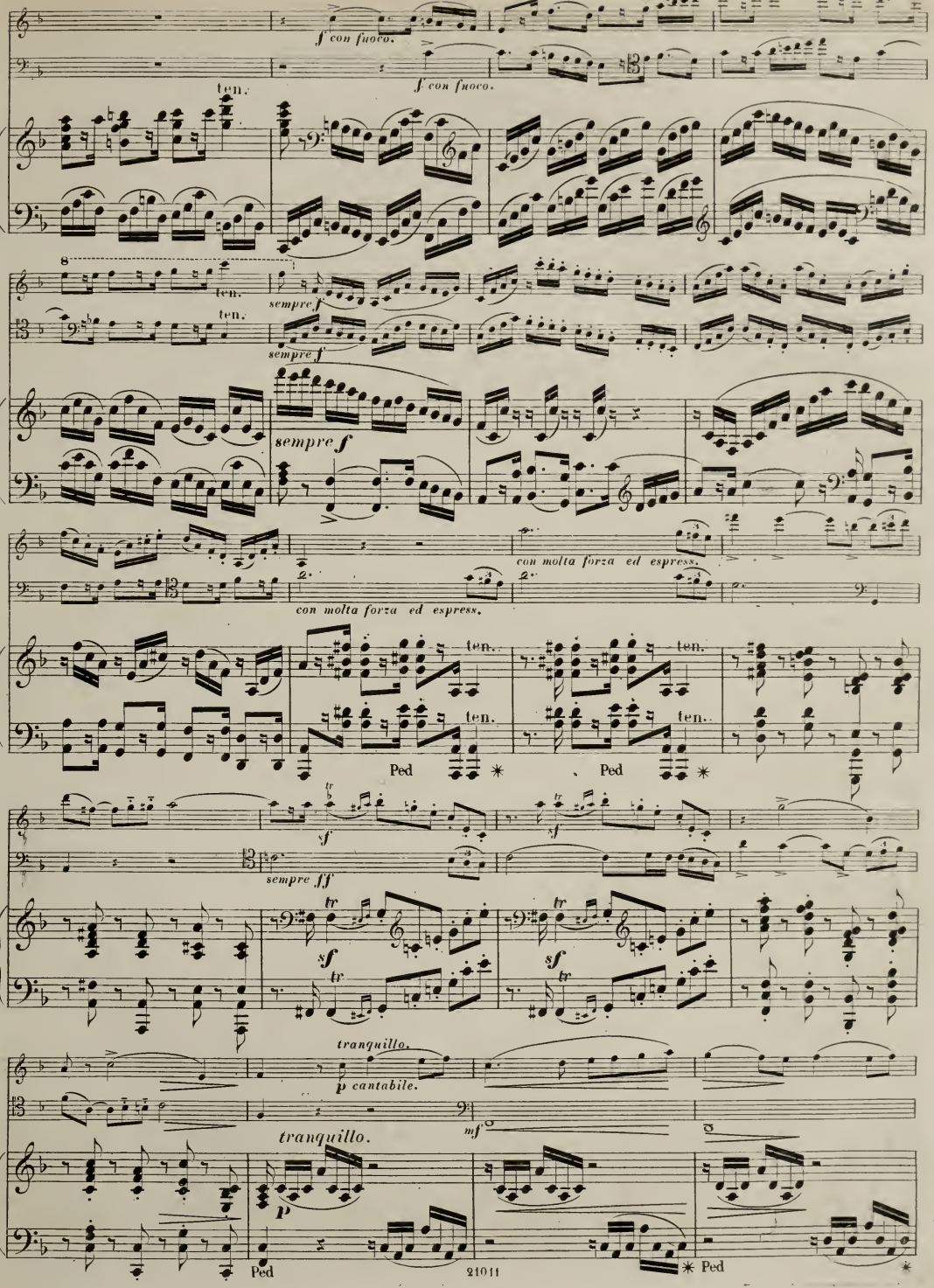
sf

ten.

ten.

ten.


Ped
Ped
Ped
Ped
p
cre
scen
p
cre
scen
p
cre
scen
Ped
do
do
do
f con fuoco.


f con fuoco.
f con fuoco.
ten.
sempre f
sempre f
sempre f
con molta forza ed espress.
con molta forza ed espress.
ten.
Ped
sempre ff
sf
tr
tranquillo.
p cantabile.
mf
tranquillo.
p
Ped

cresc. dim.

cresc. dim.

cresc. dim.

Ped Ped Ped

p cre - - - scen - - -

p cantabile. cre - - - scen - - -

p cre - scen -

Ped Ped

- - - do dim.

- - - do dim.

- - do dim.

Ped Ped Ped

p cre - scen - do

p cre - scen - do

p molto espress. cre - scen - do

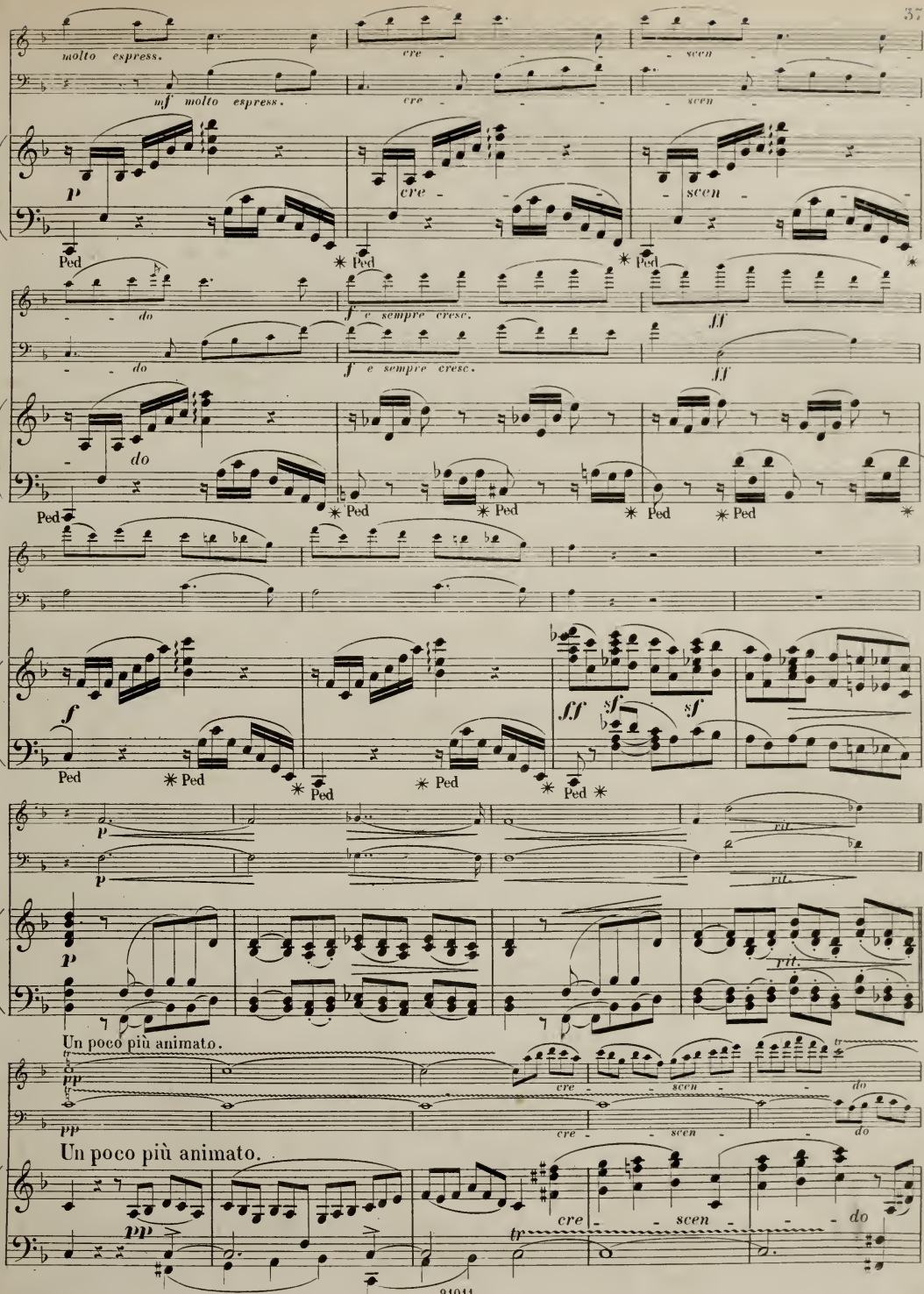
Ped

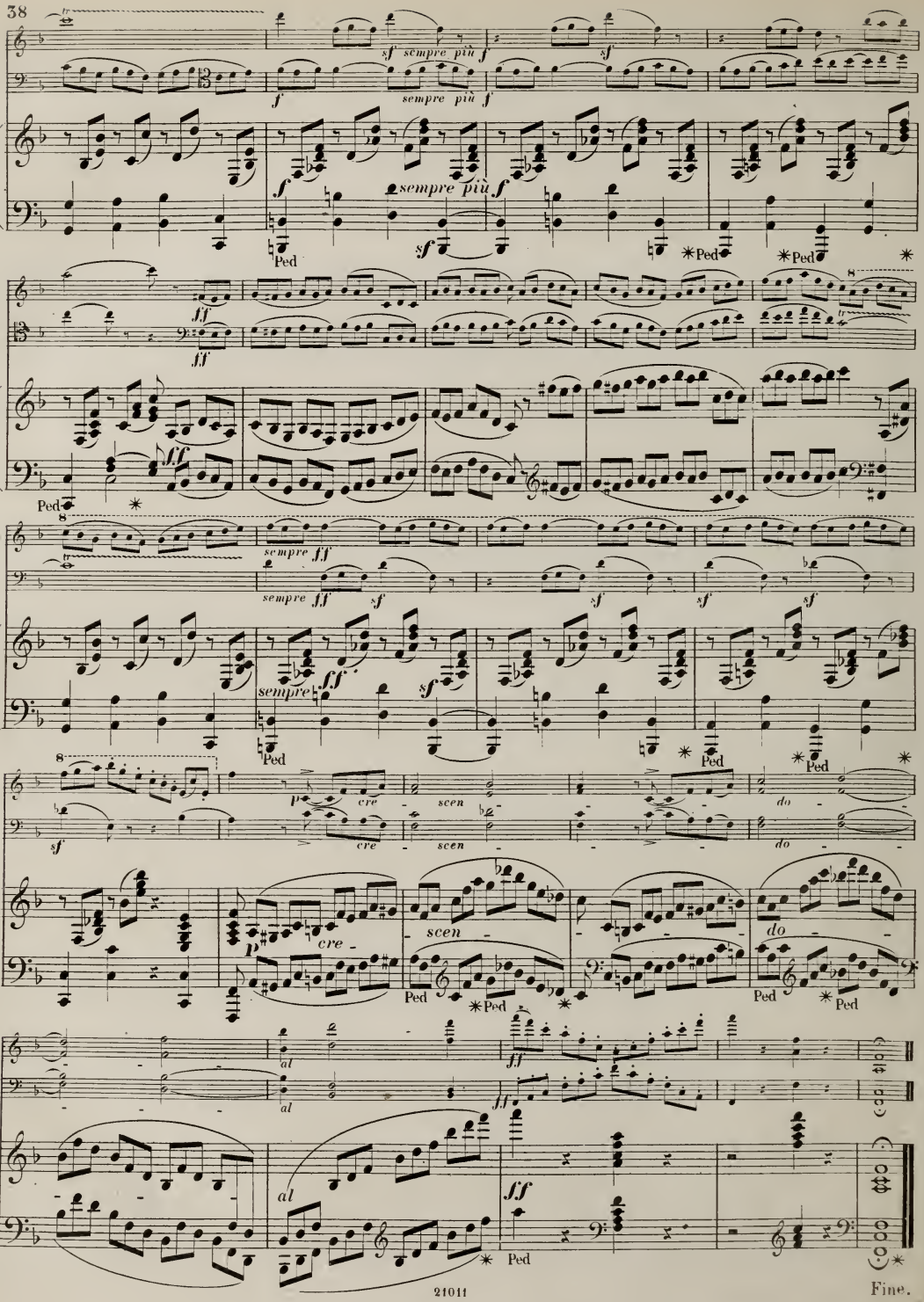
f mf

f

f e sempre cresc. ff

Ped


molto espress.
mf molto espress.
cre - scen - do
f e sempre cresc.
ff
p
Ped
f
ff
sf
rit.
Un poco più animato.
pp
tr


sempre più f
sempre più f
sempre più f
Ped
Ped
Ped
Ped
sempre ff
sempre ff
sempre ff
Ped
Ped
Ped
cre - scen - do
cre - scen - do
cre - scen - do
Ped
Ped
Ped
Ped
al
al
al
Ped
Fine.